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THE duMAURIER CONCERTS ON THE MOUNTAIN
Free Concert! Sunday at 7 P.M., at the Chalet on the Mountain
July 20
Conductor: Franz-Paul Decker
PROGRAMME: Glinka: Russian & Ludmilla, Overture
Smetana: Moldau
Tchaikovsky: Symphony No. 4 in F Minor, Opus 36
MONTREAL SYMPHONY ORCHESTRA
Conductor: Franz-Paul Decker

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CANCELLED
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mon. 21 july
JAMES TAYLOR
Rain check on the 23th
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Tickets also on sale at TRS
Ile Ste Hélène 168 (station Peel) 8:30h.

Tired of producing hits for others

The second coming of Quebec's Tony Roman

By JUAN RODRIGUEZ
for The Gazette

Tony Roman holds court again

The enfant terrible of Quebec pop music, Tony Roman, has returned to the stage after four years absence.

The scene is the Hotel Nelson's Eveche club, where the 31-year-old Roman — who has been a singer, session musician, record producer, composer, film actor, and general disc hustler in this city since he was 17 — is holding court with a new band and new songs.

His reasons for the "comeback" are simple: "I got tired of producing other people's hit records. I figure I can do a better job myself."

Thus, the second coming of Tony Roman, who is small and lithe, flashes a pearly white smile, and has jet black hair that he likes to pull back when expressing stoicism and lets fly over his face when he's abandoning himself to some melodrama.

EVOLUTION

Roman's career has evolved through the rise of Quebec's own pop industry in which he has played an indispensable role.

He has done many things: Played with Charlebois; hung out in the mid-1960s with New York City record producers; made records for himself and others (including La Revolution Francaise's oldie, Quebecois, which sold 150,000 in 1969); spent much money producing The Look of Love for Nanette only to set Dusty Springfield's version released first; owned the studio where Mahogany Rush's first album was born, and has been constantly visible on television, in the province's "vedette" tabloids, and in the "chez nous" movies.

And now he's back plunking away at the piano in his Cuban-heeled platform boots.

The idea came to him while he spent two weeks at the Cannes Film Festival, and he has gathered together eight or so songs for the grand return, including a recent hit, Rain Train Crescent Street. He's accompanied by a group of local rock sessionmen who over the years have contributed to numerous Quebecois hits and played, collectively, with Jimi Hendrix, Richie Havens, Gene Pitney, John Entwhistle, John Baldry and Chris Jagger.

Supported by the unflagging churning rock sound of his sidemen, Roman steps into his material with a voice that seems to be a wholly original blend of Bob Dylan and Barry White.

The best thing he does is drench himself in his music, and Roman revels in it. He wavers between the maudlin and the helpless, most of it having to do with love, except for his only French song of the act, a bouncy ditty dedicated to the Quebec tabloid press, Pierre Peladeau.

His audiences at the Eveche seem to be comprised of just about everyone who has run into Roman over the years. They clap and laugh and exhort him with in-jokes, safe in the knowledge that Roman remains the local scene's most colorful living legend.

He continues through Sunday night, after which the Eveche, a club instrumental in exposing top local pop-rock talent in recent years, closes for six weeks of renovations.

New jazz albums offer cool, funky, fun sounds

By NIGHTHAWK
for The Gazette

Records

Whether you like your jazz cool, romantic, funky, humorous, classical or in between, there are a number of current albums to quench your thirst for sound. Allow me to demonstrate. **Gary Burton — Seven Songs for Quartet and Chamber Orchestra — ECM 1040 st.**.

The music, composed by Michael Gibbs, a long time friend of Burton's, was recorded in 1973. Gary Burton is on vibraharp, Michael Goodrick guitar; Steve Swallow, bass and Ted Seibs, drums. The orchestra is that of the NDR Symphony Orchestra, Hamburg, under the direction of Michael Gibbs.

The album is a two way bridge which could initiate jazz fans to classical musics, and vice-versa. For those who don't need labels, Gibbs, compositions might prove an endless source of pleasure.

This music doesn't fall into any category, but it is an emotional catalyst. It's a sound experience, gentle, impressionistic, full of spaces and images, graceful and quiet.

The improvisations are perfect. The musicianship superb. I can sum up my feelings in one word: Encore. **Miles Davis — Art Blakey — Mercury Jazz Master 6444701.**

Miles Davis, trumpet; Barney Wilen, tenor sax; Rene Urtreger, piano, Pierre Michelot, bass; Kenny Clarke, drums. Recorded in Paris in December 1957, this is a long awaited re-issue of the original score (improvised at a screening) for the Louis Malle love-murder drama Ascenseur pour l'Echafaud (Elevator to the Scaffold).

It's for some of the younger Davis fans who've been wondering why some of us old folks bemoan the loss of Miles THE trumpet player; for us old folks and our Proustian slants; a monument to Miles of then and now.

This is not nostalgia but it is definitely Miles "taking care of business".

Since those days Barney Wilen has disappeared, Rene Urtreger is one of France's acclaimed jazzmen, Pierre Michelot is one third of Jacques Loussier Bachian venture, Kenny Clarke co-leads the most popular European big band, and Miles beeps once every 64 bars into an electrically amplified trumpet . . . to the delight of millions.

The best thing that happened to Miles, since Bitches Brew, is this re-issue.

Side II of the album goes to Art Blakey, drums; Lee Morgan, trumpet; Benny Golson, tenor sax; Bobby Timmons, piano and Jimmy Merrit, bass. It's the score for "Girls Vanish", a movie on the white slave trade. The music is good alright, but I recommend you listen to side II first and then to Miles. And then to Miles again. and again. **Keith Jarrett — El Juicio (The Judgement) Atlantic SD1673.**.

Keith Jarrett, piano, soprano sax and flute; Dewey Redman, tenor sax; Charlie Haden, bass; Paul Motian, drums. Just released in the U.S. and coming soon in Canada.

"Free" music they say. Maybe my perceptions fall short, but I find this form claustrophobic, pent-up, erratic, verbose, self indulgent and most of all annoyingly boring.

There is, it seems, a striving for shock value and although the separate elements themselves, their juxtaposition is hardly artistic.

"Music," my first theory book said, "is a combination of sounds agreeable to the ear." I liked that definition. I still do — even more so in these polluted times.

I haven't said that this Jarrett album is bad or that the musicians are bad. But in my most honest efforts I couldn't derive any sort of positive joy out of the works.

However, between the combined musical arrogance of Jarrett and the sheepish blindness of the avant-garde elite I bet this record sells well.

Sylvia Tyson's name heavier with fame

KITCHENER, Ont. — (CP) — Sylvia Tyson is not exactly a new name on the musical entertainment scene, but during a decade and a half of live, televised and recorded performances it's been mostly second-billed after her husband Ian's.

Now appropriately enough in International Women's Year, the name of Sylvia Tyson is rapidly gaining recognition as that of a multi-talented artist who stands in no man's shadow.

Her professional independence — which includes being hostess of a CBC-network radio show, recording an album of her own songs, preparing a pilot show for a possible next-season television series and making personal appearances throughout Ontario and in Western Canada — came about more or less as a result of Ian's long-running television show.

"Ian's show was a very good thing for both of us because Ian wanted to do something different and at the time — five years ago — when that show came up it was exactly the right thing for him to do.

"It gave him the vehicle to do a lot of things he really wanted to do — to establish himself as a country artist, to form a really strong country band (The Great Speckled Bird) and to really say something to Canadians about country music.

WAS A GUEST

"The show was perfect for me because I was on every other week, rather than every week, and as a guest, not as a host, and it really gave me kind of a five-year breather to pull myself together and decide where I am going with my own music."

Sylvia has been writing songs since their Ian and Sylvia folk-duo days (her first was You Were On My Mind) and occasionally sang solo on their records.

But images are hard to change in a profession that relies on them.

Sylvia said in an interview here that had she continued to do duo material and appeared regularly with Ian on the television show (initially called Nashville North and for the last four seasons simply The Ian Tyson Show) her launching of a separate career now would have been much more difficult.

RADIO HELPED

It has been the radio show, Touch The Earth, which has probably been most beneficial in providing Sylvia with an independent identity.

The show, which has been on the air Tuesday nights since last September, came about as the result of "a combination of things."

"First, I had one of those midnight flashes one night and I started writing a bunch of stuff down for a radio documentary based on music I grew up with, stuff that I had heard from the time I was quite small until I left Chatham, Ont. as a teenager in the late 1950s.

"At about the same time, the CBC was setting up that whole evening slot — 10:30 to midnight weeknights — for music and was looking for someone to do a folk music show.

"I was approached and said I would talk about it that I wasn't really interested in doing a folk music show per se. What I would do was a show based on roots music — folk, blues and country — to play the really hard traditional stuff but to show a natural progression to popular music, to play those artists whose roots are visible in what they do and also to spotlight the young singers-songwriters."

We know somebody who'd love to meet you just as much as you'd love to meet somebody.

Did you think you were alone?
Listen, in a city this size, on a night like this, there must be at least several thousand attractive people sitting around alone (or worse, in a big crowd), wondering just where on earth they're going to meet somebody as warm, sensitive and unique as you are.
They're single, divorced, widowed, separated. All ages.
They've got interesting jobs, nice friends (who sometimes try to set them up, with very mixed results) and most often they've got an empty space, a big ache, instead of somebody of the opposite sex who's at least on their wavelength, to go out to dinner with, just to talk to. Let alone to romance, love or marry.
Surprise. We already know about two thousand of them in the Montreal area.
We're trying to find you, stranger.
We are Face to Face.
An organization set up 3 years ago to introduce some of you to each other. You may have heard of us on radio, or seen us interviewed on TV.
We meet you on a face-to-face basis (as the name implies). No computer hokum, no pseudo-psychological "testing". Our clientele is educated, many professional or semi-professional, financially comfortable.
We screen very, very carefully. We charge a bit, too, because we strive for quality, not volume. It matters not how many (or how few) introductions you'd like us to arrange for you.
Enough. If you care enough this time around to want the very best chance of finding somebody who is simpatico, we're with you.
Call 11 am to 9 pm Monday to Saturday.
Then come talk to us
288-5252
FACE TO FACE

Cannonball in critical state

GARY, Ind. — (AP) — The doctor attending Julian (Cannonball) Adderley said yesterday the noted jazz musician and composer is in critical condition and losing ground to a crippling stroke.

Dr. Alexander Williams said the 46-year-old Adderley is being kept alive by cardiac and respiratory support devices in the intensive-care unit of St. Mary Hospital here.

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Mirabel. Montreal's brand new international airport. The largest airport site in the world. Come and explore . . .
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Now see Mirabel, Montreal's airport of the future. Designed for a new age in transportation. When Mirabel is fully developed, it will be able to handle more than 50 million passengers and many millions of tons of cargo every year . . .
Mirabel begins operations on October 26th, but you can have a preview right now by luxury air-conditioned bus. No cars are allowed at Mirabel at this time but special guided tours have been arranged throughout the summer to show you your modern new airport.
Look for the Mirabel buses at Berri de Montigny, the Henri-Bourassa Terminal and Centre Laval. Departures between 11:30 and 3:30 p.m. at only $2.50 per person.
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